

~~SECRET~~

Approved For Release 2000/08/07 : CIA-RDP96-00788R000900750001-1  
ORCON/NOFORN

INSCOM

GRILL FLAME

PROJECT

SESSION REPORT

CLASSIFIED BY: Director, DIA  
REVIEW ON: 30 Jun 99  
EXTENDED BY: Director, DIA  
REASON: 2-301-C (3) (6)

~~SECRET~~

GRILL FLAME

Approved For Release 2000/08/07 : CIA-RDP96-00788R000900750001-1

~~SECRET~~  
SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION XLVIII

1. (S) This report provides documentation of a remote viewing session conducted for the purpose of orienting a remote viewer to an applied remote viewing protocol.
2. (S) This session shows no meaningful target correlation. The remote viewer had no confidence in his attempt. He felt he was unable to concentrate or focus on the target. Ambient room noise was high and the room temperature was 82 degrees.
3. (S) The protocol used for this session was modified from that which will be used in later training. The protocol to be used in later training is detailed in the document, Standard Remote-Viewing Protocol (Local Targets) by Harold E. Puthoff and Russell Targ, November 1978. This session's protocol was modified in that a randomly generated, preselected target was not used due to the unavailability of the target pool. In lieu of a randomly generated, pre-selected target the "outbounder" or "beacon" simply chose a site which, in his opinion, was unique and identifiable.
4. (S) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are drawings made by the viewer reference his impressions of the target site. At TAB B are photographs of the target site. At TAB C is a post-session interview.

~~SECRET~~

## TRANSCRIPT

## REMOTE VIEWING (RV) SESSION XLVIII

TIME #66: This will be a remote viewing session. (Edited for security.)

PAUSE

#66: Okay, #29, #43.5 is now arriving at the target. He is going to interact with his target site. He will be doing that which is appropriate for the location which he's at. Relax and concentrate. Let your awareness come away from the environment in the room. Extend out to the location, today's target. Relax and concentrate. And when you're ready, describe the target location to me.

PAUSE

#29: Gee, I'm having a lot of trouble clearing my mind.

PAUSE

Perception of being under a tree.

PAUSE

Don't like it. Now wait a minute.

PAUSE

+05 #66: Tell me what you're perceiving.

PAUSE

#29: There's a . . almost kaleidoscopic shifting of patterns. Nothing is staying around for any length of time. Still feel out of doors. I got a perception that of a almost egg-shaped structure low down. It seems to be like a toy bridge over something. Almost a cartoon of a bridge rather than a bridge. Playground kind of item.

#66: Um hm. Just relax and concentrate. We're only five minutes in. We have plenty of time. Just relax. . and let thos eimages develop. Relax and (not audible).

PAUSE

~~SECRET~~

~~SECRET~~

#29: (Not audible). . . Something shaped like a bush, or a tree or a shrub. Not a tree, bush or a shrub. Something shaped like an evergreen. Cedar or (not audible) that has that sort of cylindrical shape. It was outward and upward projecting branches but its a tight oval form. That seems to be up from where I'm standing. So either the ground slopes up to it or I'm in some kind of a depression. No, that's analytical.

+09

PAUSE

#66: Where is #43.5 in relationship to this?

PAUSE

+10 #29: Second, darn it!.. . . . Okay. A white area with a dark circular object in it. Darn it!

PAUSE

I don't see any relationship between that. . .

PAUSE

I keep trying and I can tell, begin to tell when some of the things that I'm pulling in are analytical overlay.

+12

I keep trying to solve problems as to where #43.5 is and where. . . how one thing relates to another and the solution that I'm forcing. All right. And the solution that I'm forcing I know is analytical. After the dark circular object, the next object is something like a slide, a playground slide. Now, now, this doesn't make any darn sense 'cause its angled the wrong way and its up in the air and it seems to be on a dark mass.

I know I've got other things that I need to draw first so I'm going to skip down a sheet.

PAUSE

I think it comes down like that. (Not audible).

PAUSE

A star with a circle in the middle. Swell. Things are really going lousey today.

PAUSE

~~SECRET~~

~~SECRET~~

+15 #29: That seems to be a shadow of something.

PAUSE

I don't think the sun's out strong enough to produce shadows, but what I'm looking at seems to be a dark patch on the ground that looks like a shadow cast by something of the size and shape of a trash basket. It might be larger and it might be smaller, but it seems to be that size and shape. That's gone.

PAUSE

#66: Its about 15 after. Can you force an aerial perspective?

PAUSE

#29: Black angle looks like the Number 7 in the white area. Now, let's see. I don't know whether its an areial perspective or not. It looks like a top view. No, it doesn't look like; it feels like a top view.

PAUSE

It still feels like its outside. A park or something like that.

PAUSE

+18 #66: Describe the manmade structures that you had.

PAUSE

#29: Well, if its the kind of park I think it is, playground kind of thing, . . all the structures are manmade. This is . . .

PAUSE

#66: Relax and concentrate. (Not audible) flow. Relax and concentrate (not audible). Concentrate. Every outside area has trees and grass and things. What is the unique one (not audible) thing about that area? Is there a manmade thing that's sort of special thing (not audible). Ask yourself (not audible) what is the unique thing about the area. Relax and concentrate and wait for the answer.

~~SECRET~~

~~SECRET~~

Approved For Release 2000/09/01 : CIA-RDP96-00788R000900750001-1

PAUSE

+21 #29: Back on the ground again.

PAUSE

(Not audible) . . back. .

PAUSE

#66: Tell me what you perceive.

PAUSE

#29: Anything but the target area.

PAUSE

My mind seems to be dancing around like a rat in a trap. Anything but to go where I want it to.

PAUSE

+24 I get the impression of steps down into something. And, maybe the whole area that I've been looking at is depressed and I got the feeling that it was square and light colored. The bottom. Squared off but large in size. With different things in it.

#66: Walk down the steps and tell me what you see.

#29: It seems to be that down the steps there are those objects that I described. Off to the left is that little kid's bridge over something or maybe its not. Maybe its not a bridge, maybe its just a little stand. And then, immediately to my left is the large wall with a notch at the top. Now let's see where is that circular thing.

Okay, the staircase seems to go down to one corner. (DRAWING)

PAUSE

How do you draw a staircase down. Let's just say that that's a DOWN staircase. Then over here is a dark shape that looks like the figure 7. Then right here and back and over here is that shape. That's made out of metal. This is block. I don't

~~SECRET~~

Approved For Release 2000/09/01 : CIA-RDP96-00788R000900750001-1

know what that's made out of. Up here on the bank, is where that tree. . . No, the bank's too high.

PAUSE

- #66: What's the (not audible) ?
- #29: I just have the feeling this whole thing's a waste of effort. Zero confidence in this one.
- #66: Okay. Why don't you sit up then and complete your drawings to your satisfaction and we'll go check out the information you have.

PAUSE

- #29: Take the one off that . . . Okay, the first perception I got was walking underneath the branch of the tree, young tree, yellow-green in color. Like a pin-oak. And the path. . sort of like that. And the second was of this shape which I described as a little kid's bridge. Couldn't actually see the steps or anything inside of the thing, maybe. . But I think it was kind of a bridge over nothing. . like you'd have in a playground.

That's a waste of paper. Third was this wall-shape thing with sort of a silvery notch in the top and the wall was dark. And that seemed to be metal. Like a slide.

PAUSE

Putting in the bottom where I think the bottom occurs but I'm putting it in as a dotted line because I don't have any hard feelings for that; or for that end.

Four was an abstract sort of a design of a star. That seemed to have a protruding center. . . in the side view. . . the center is very rounded and the points of the star seem to have some thickness to them.

Then I . . . when #66 asked me to go up in the air and look down at the thing, is when I kind of got . . . One, Two, Three, Four . . . Five. . . . the perception of how things were laid out

~~SECRET~~

and over in the far right hand corner I got something which looked like the figure 7. . . which is to say an angle. And it was dark; on the order of . . . and cross section, two feet wide and a foot and a half. . No, . . . Yeah, 2½ feet high.

TURN OVER TAPE

#29: That's it.

#66: Okay, that'll do it then. Have you explained your drawings to your satisfaction?

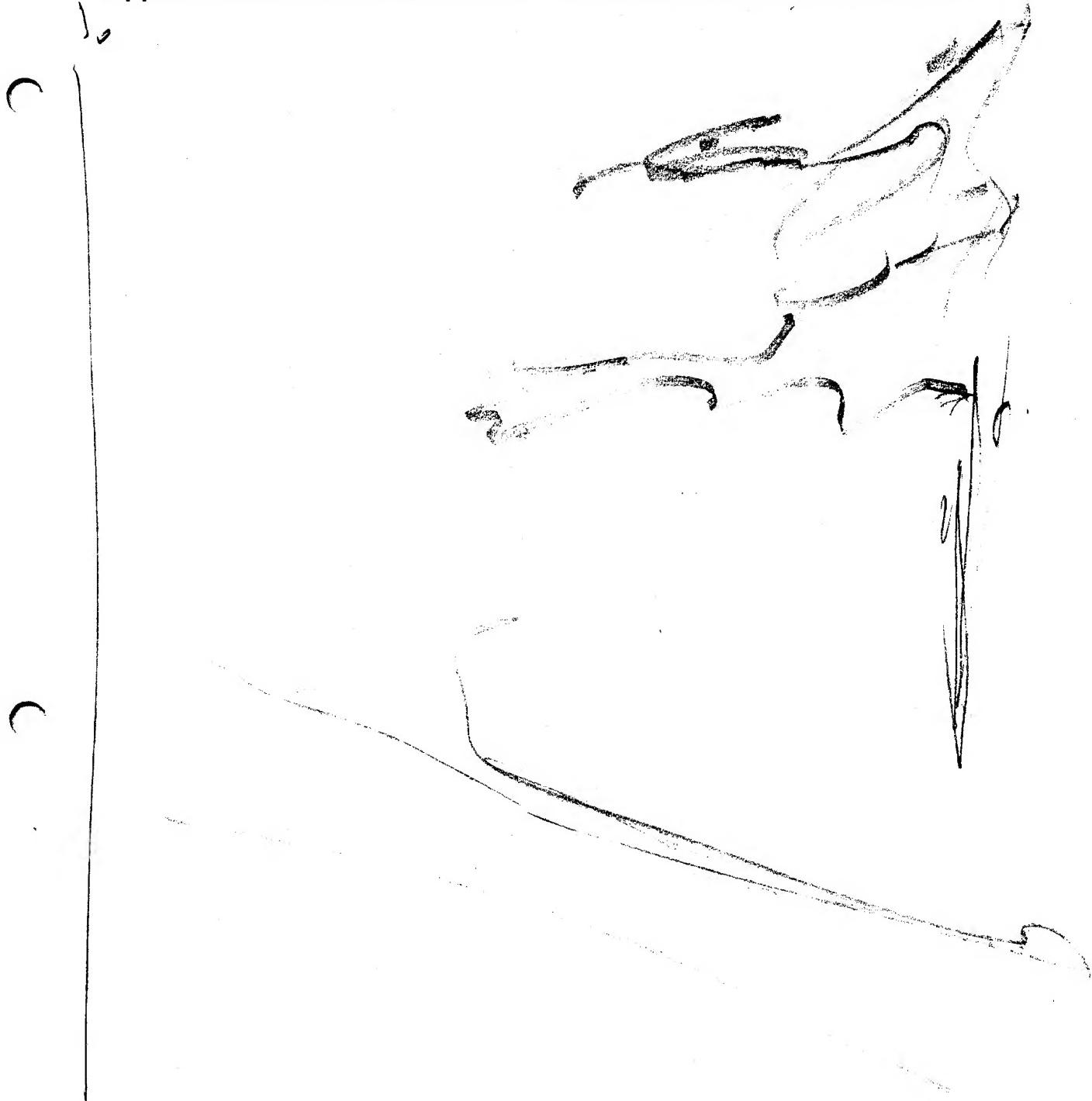
#29: I think so, yeah.

#66: Okay. Good.

~~SECRET~~

## TAB A

Approved For Release 2000/08/07 : CIA-RDP96-00788R000900750001-1

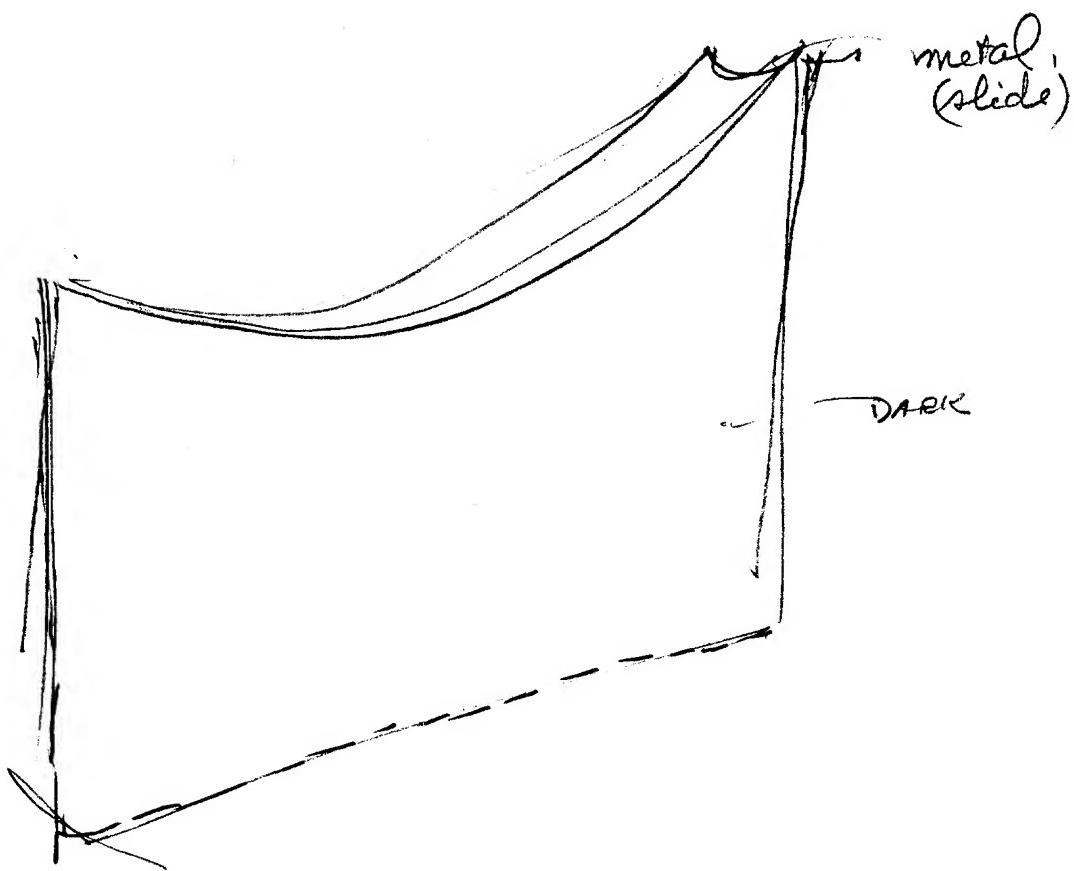


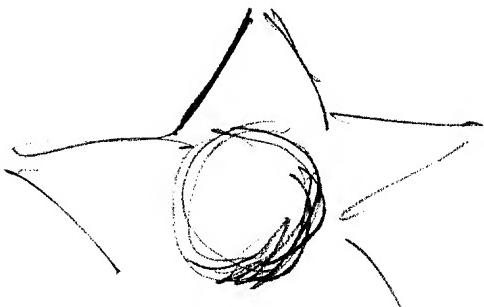
Approved For Release 2000/08/07 : CIA-RDP96-00788R000900750001-1

2. Approved For Release 2000/08/07 : CIA-RDP96-00788R000900750001-1



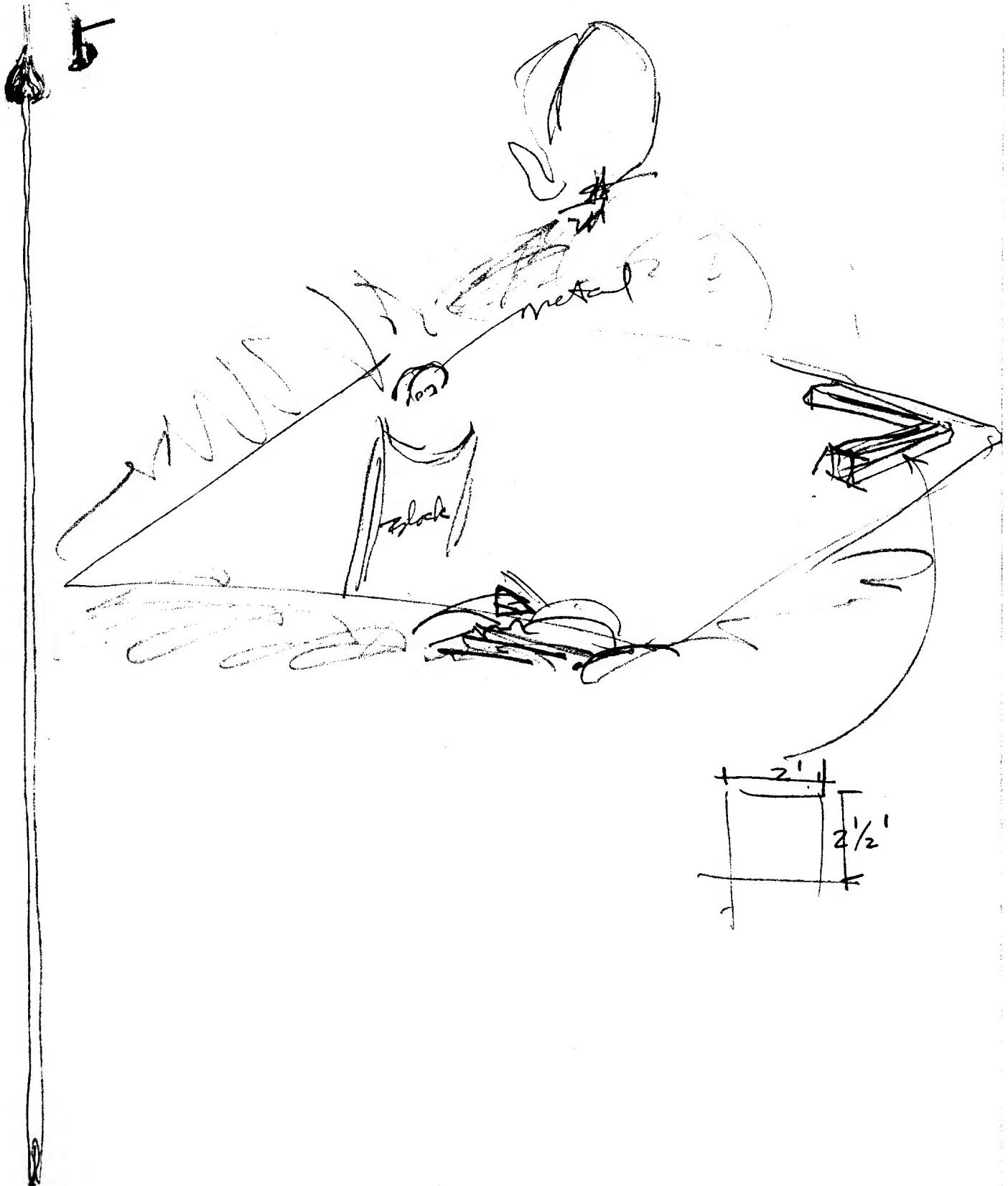
Approved For Release 2000/08/07 : CIA-RDP96-00788R000900750001-1



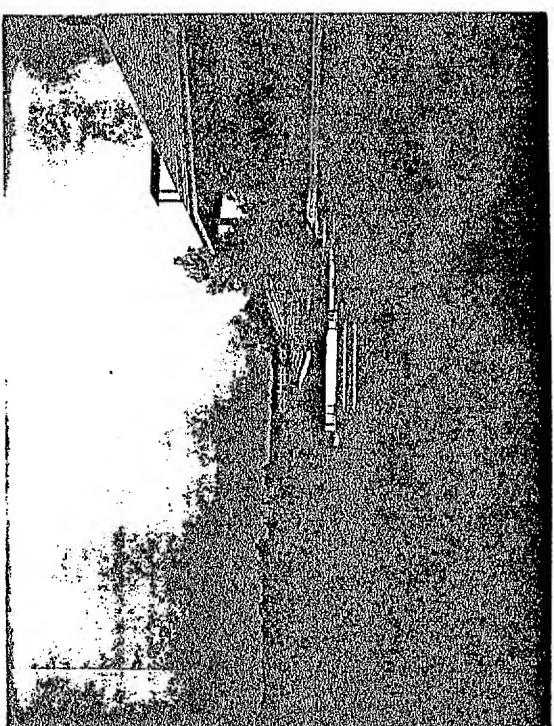
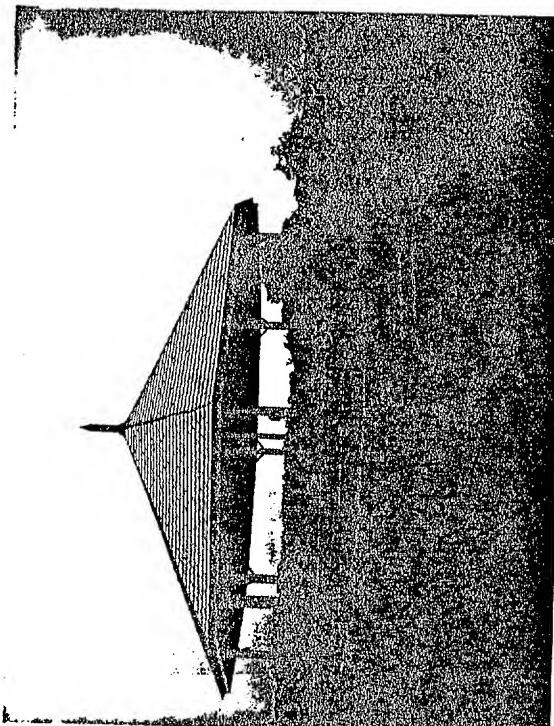
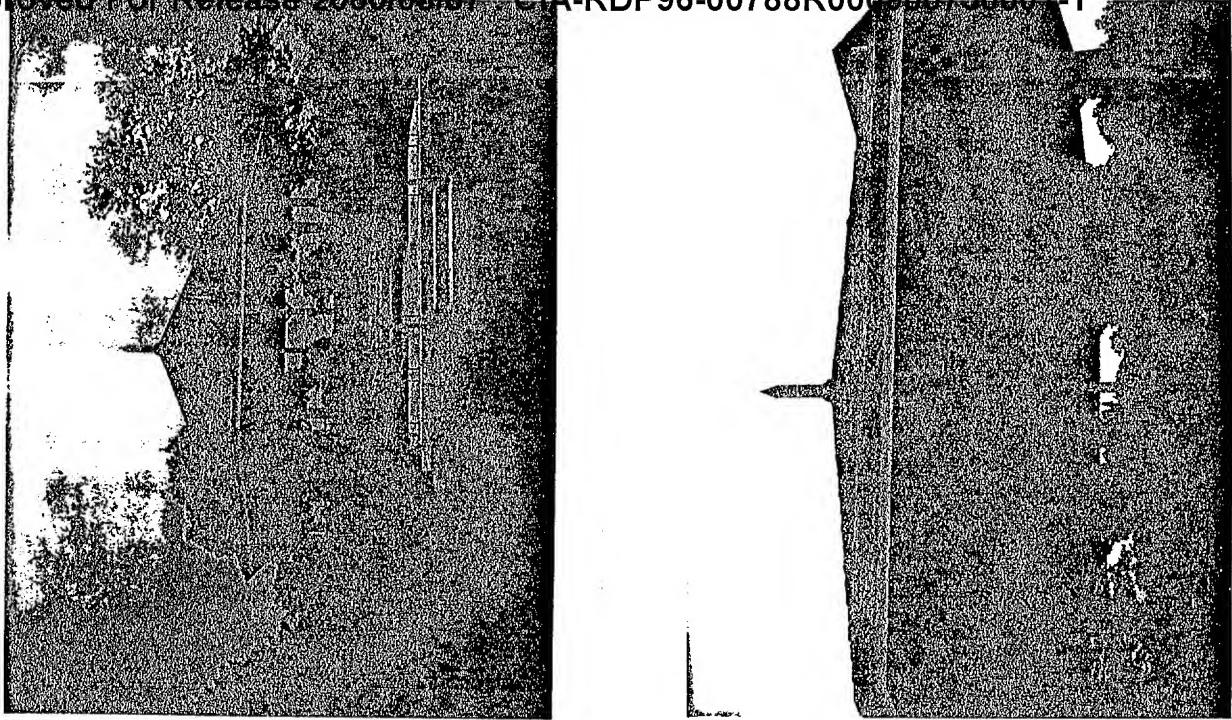


4  
C  
C  
C  
C

A vertical line with a small circle at the top, resembling a stylized letter 'P'. There are some faint horizontal lines extending from the left side of the vertical line.



**TAB B**



TAB C

~~SECRET~~

POST-SESSION INTERVIEW

REMOTE VIEWING (RV) SESSION XLVIII

1. (S) Post-session interviews are conducted after the completion of a session to provide the selected remote viewer with the opportunity to express himself concerning his viewing experience.
2. (S) #29 cannot explain why he was not successful. He did not appear to be able to focus well. He is, however, relieved that he was able to identify internally that he was not developing relevant imagery during the session.
3. (S) Rapport between #29 and #66 was very good. They were able to communicate openly without reservation.

~~SECRET~~